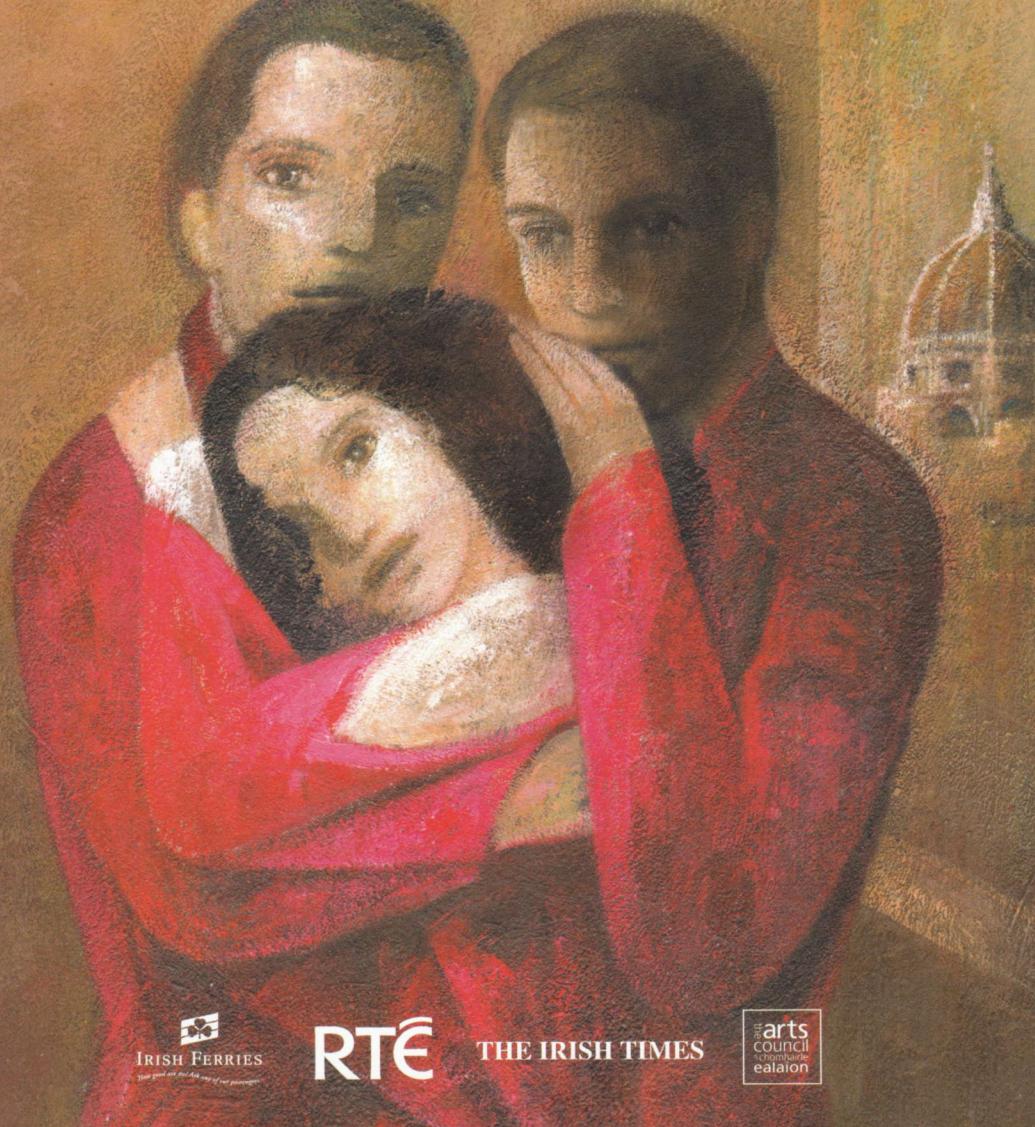


Eine florentinische Tragödie

(A FLORENTINE TRAGEDY)

ALEXANDER VON ZEMLINSKY

3, 5, 7 & 9 April 2005 at The Gaiety Theatre





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Sung in German with English Surtitles

Gianni Schicchi

Giacomo Puccini

Sung in Italian with English Surtitles

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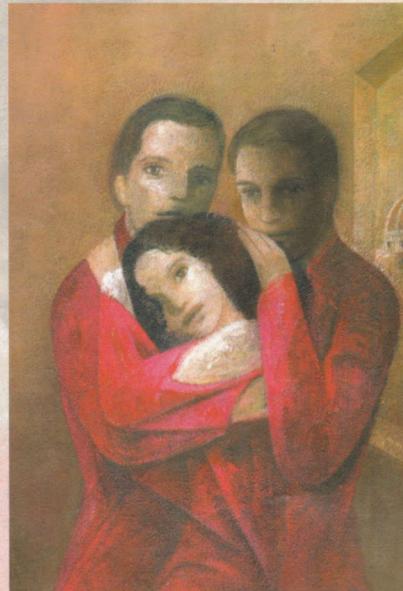
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A Florentine Tragedy

Simone
Bianca
Guido Bardi

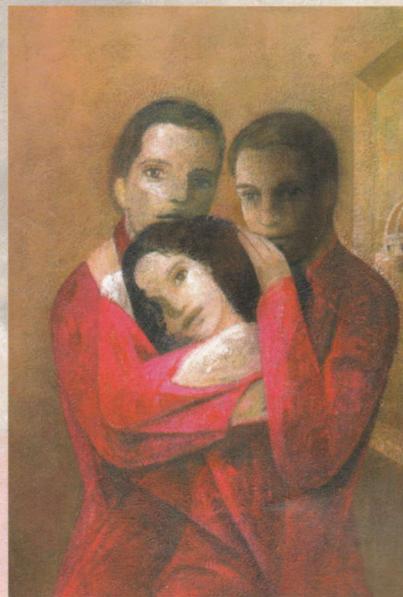
Gianni Schicchi
Gianni Schicchi
Lauretta
Zita
Rinuccio
Gherardo
Nella
Gherardino
Betto
Simone
Marco
La Ciesca
Maestro Spinelloccio
Ser Amantio di Nicolao
Pinellino
Guccio
Buoso Donati

Assistant Director
Répétiteur

Jacek Strauch
Virginia Kerr
Paul McNamara

Jacek Strauch
Louise Walsh
Virginia Kerr
Anthony Kearns
Adrian Dwyer
Kathleen Tynan
Robert Daly
Roland Davitt
Nicolai Kurnolsky
Martin Higgins
Doreen Curran
Eunan McDonald
Brendan Collins
Des Capliss
Lorcan O'Byrne
Harry O'Loughlin

Carolin Steffen
Grainne Dunne



Eine florentinische Tragödie was first performed at the Hoftheater in Stuttgart on 30 January 1917. This Opera Ireland production is the work's Irish premiere.

Gianni Schicchi was first performed as part of *Il trittico* at the Metropolitan Opera House in New York on 14 December 1918. The first Irish production, sung in English, was by the Dublin Operatic Society at the Gaiety Theatre on 16 March 1931. The first DGOS production was at the Gaiety Theatre on 1 May 1962.

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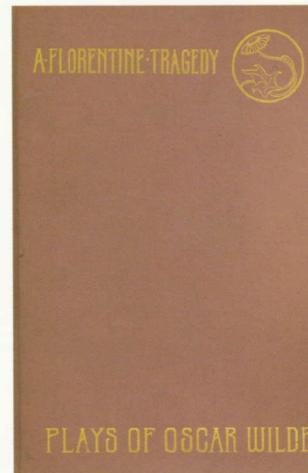
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A Florentine Tragedy - *the plot*

The merchant Simone (baritone) returns from a business trip one evening and finds his wife Bianca (soprano) in a compromising situation with Prince Guido Bardi (tenor). At first, Simone feigns not to notice and reacts subserviently towards the Prince, trying to ingratiate himself by offering him goods. Bianca shows her husband how much she despises him.

Guido thinks he has nothing to fear from the merchant and he openly arranges an assignation with Bianca for the following day. Simone finally shows his true feelings. He challenges the Prince to a duel and ultimately strangles him. Bianca observes the murder with an air of rapturous fascination. She asks her husband 'Why did you not tell me you are so strong?' To which Simone replies: 'Why did you not tell me you are so beautiful?'



At first, Simone feigns not to notice and reacts subserviently towards the Prince, trying to ingratiate himself by offering him goods.



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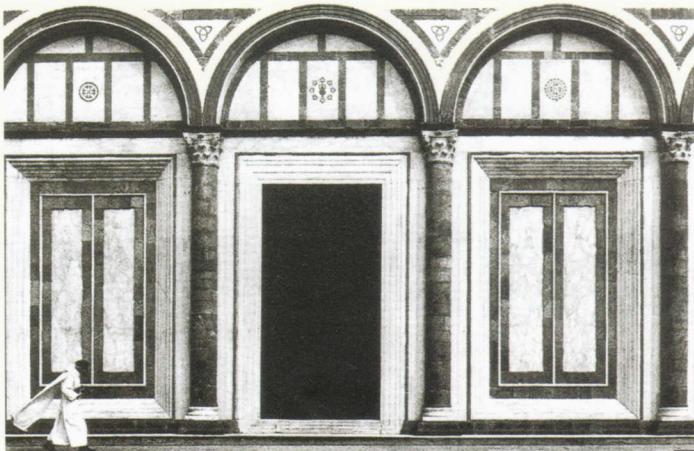
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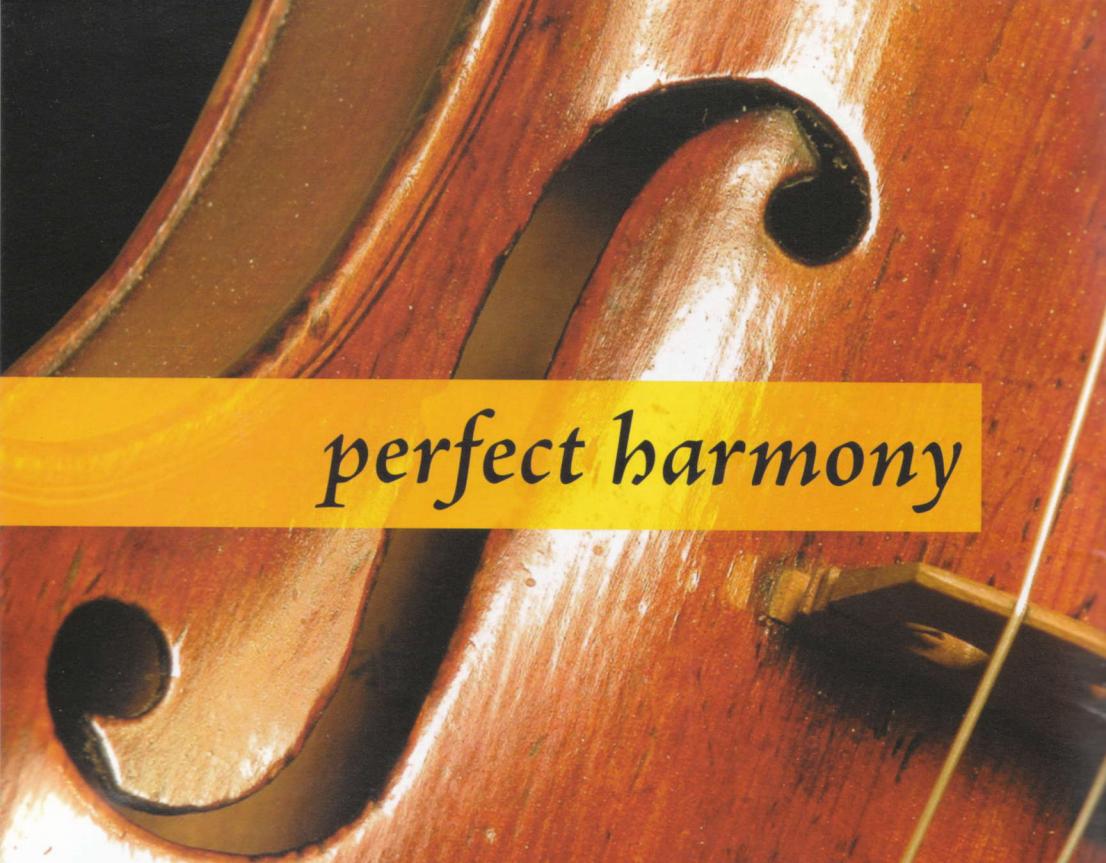
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Gianni Schicchi - *the plot*

The action takes place in Florence. The rich merchant Buoso Donati has died and has left his fortune, it is rumoured, to a monastery. His relatives start a frantic search for the will. Buoso's grandson Rinuccio (tenor) finds it, but won't hand it over until his Aunt Zita (mezzo) agrees that he may marry Lauretta (soprano), the daughter of their neighbour Gianni Schicchi (baritone). The relatives read the will, and their worst fears are confirmed. Rinuccio suggests that they consult the crafty Schicchi, but they don't want to have anything to do with him. Schicchi arrives anyway, accompanied by Lauretta. She cajoles her father into helping the family, so he devises a plan. Buoso's body is hidden and a lawyer is summoned. Schicchi impersonates the dying Buoso and dictates a new will. In turn, various family members bribe him to leave specific items of the inheritance to them. And he does indeed leave something to each of the relatives; but he bequeaths the cream of the legacy to his 'old and trusted friend Gianni Schicchi'. The relatives are furious but helpless. After the lawyer has gone, they berate Schicchi, who drives them out of what is now his house. As Rinuccio and Lauretta pledge their love, Schicchi remarks that no better use can be made of his new fortune than to help the young lovers. He begs the audience not to think too badly of him.

The action takes place in Florence. The rich merchant Buoso Donati has died and has left his fortune, it is rumoured, to a monastery. His relatives start a frantic search for the will.



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A Florentine's Florentine Comedy

When Giacomo Puccini decided to offset the two tragic modules of his *Trittico* of one-act operas with a musical comedy, he was following a theatrical tradition that went back beyond the dramas of William Shakespeare to the tragedies of ancient Greece. And this balance of tragedy and comedy is maintained in Opera Ireland's juxtaposition of Puccini's comic masterpiece and Zemlinsky's operatic setting of Oscar Wilde's *Florentine Tragedy*.

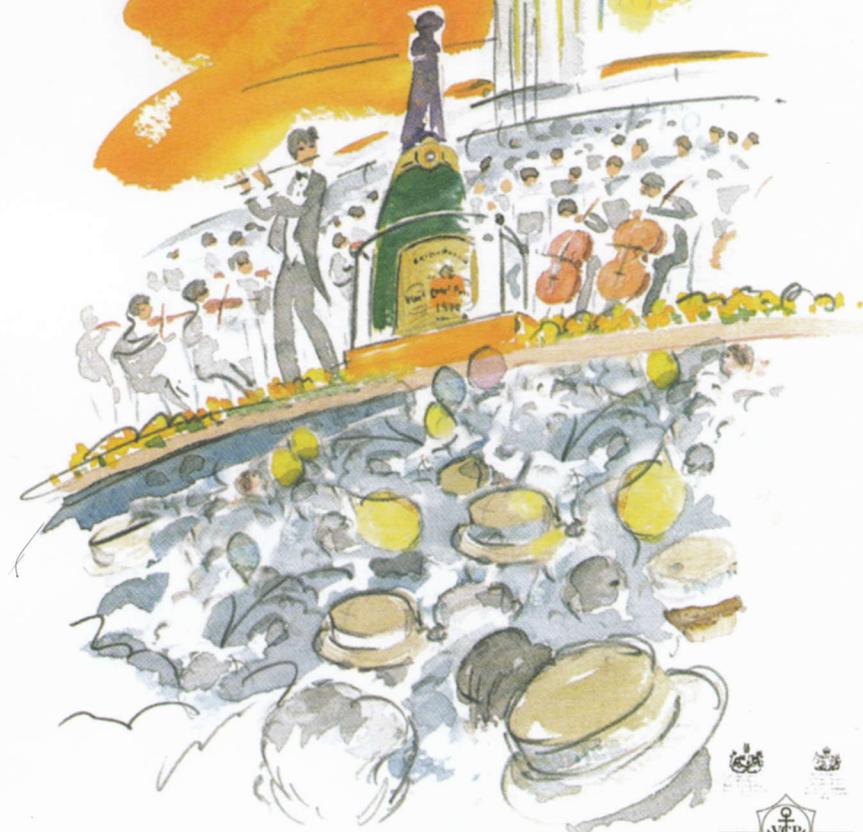
As we know from the copious letters that passed between Puccini and his various librettists, he was a man who knew how to get from his collaborators exactly what he wanted in the way of theatrically-workable operatic texts. In the case of *Gianni Schicchi*, however, his partnership with the Florentine-writer Giovacchino Forzano was particularly felicitous, and it produced one of the most convincing and literarily interesting librettos in Italian music theatre.

Forzano was a multi-talented man, a journalist and dramatic author who also made a name for himself as a singer, a theatre director and a film writer. He was born in Borgo San Lorenzo in Florence on the 19th of November 1884. After first studying medicine, he changed direction and took up singing, which enabled him to launch a career as a baritone. He then turned to the study of law and, after graduation, became the editor of several newspapers, including *La nazione* in Florence. He first met Puccini in 1914 when both of them attended an auction at which the effects of the British novelist Ouida were being sold off. Forzano was there as a literary expert, Puccini as a potential purchaser of the rights of her novel *The Two Little Wooden Shoes*. The composer duly acquired the rights but then relinquished them to Mascagni, for whom Forzano

In the case of Gianni Schicchi his partnership with the Florentine-writer Giovacchino Forzano was particularly felicitous, and it produced one of the most convincing and literarily interesting librettos in Italian music theatre.



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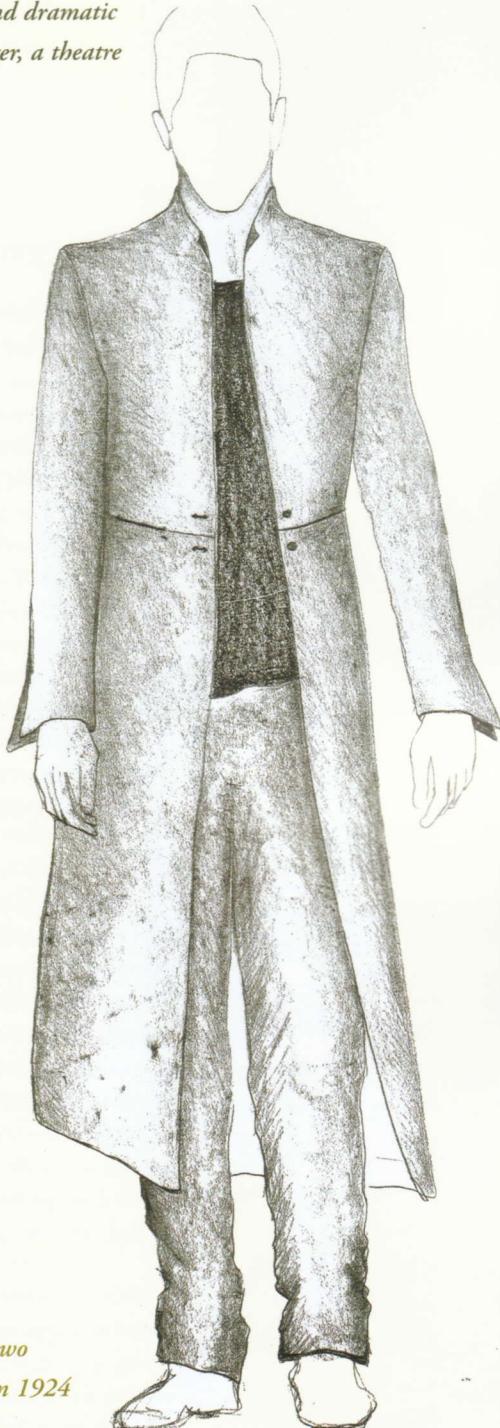


Forzano was a multi-talented man, a journalist and dramatic author who also made a name for himself as a singer, a theatre director and a film writer.

turned it into a libretto for the opera *Lodoletta*. Instead, Puccini and Forzano collaborated on *Suor Angelica* and *Gianni Schicchi*, the last two modules of *Il trittico*. Forzano declined to take on the first of the one-acters, *Il tabarro*, on the grounds that he preferred to devise his own plots.

Of his straight-theatre plays, the most successful was *Campo di maggio* (1930), which achieved a number of performances outside Italy. In 1920 he offered Puccini an operatic adaptation of his drama *Sly*, a work expanded from the prologue to Shakespeare's *The Taming of the Shrew*; but the composer lost interest after seeing the play, and the libretto was eventually set by Wolf-Ferrari. As stage director of La Scala, Forzano, mounted two notable posthumous productions, Bolto's *Nerone* in 1924 and Puccini's *Turandot* two years later. His volume of reminiscences, *Come li ho conosciuti* (Turin, 1957), provides revealing sidelights on the composers with whom he had worked. Amongst these were Franchetti, Mascagni, Leoncavallo and Wolf-Ferrari. He died in Rome on 18 October 1970.

As stage director of La Scala, Forzano, mounted two notable posthumous productions, Bolto's *Nerone* in 1924 and Puccini's *Turandot* two years later.





Oscar Wilde

*From the moment
Simone enters, he
dominates the stage.*

*Nothing stands in the
way of his killing his
victims outright, but
before administering
the coup de grâce
he prefers to indulge
in a sadistic game.*

*Feigning joviality,
he spreads out his
wares and blackmails
the prince into
purchasing them at a
price far in excess of
their value.*

A Florentine Tragedy

Oscar Wilde began to draft *A Florentine Tragedy* in 1893. He worked on the play during a visit to Italy the following spring, but soon after his arrest in April 1895 the manuscript vanished from his study. A copy was found amongst his posthumous papers, but it lacked the love scene for Guido and Bianca with which the drama was evidently intended to open. At the world premiere, on 12 January 1906 in Berlin, Max Reinhardt prefaced the play with a serenade sung by Guido, while the first London performance, on 10 June 1906, opened with a substitute scene written by Thomas Sturge Moore. Behind the polished neo-Shakespearean surface of Wilde's blank verse the reader catches an occasional glimpse of the author's own precarious situation. The young prince, extravagant, hedonist, egocentric, is clearly a portrayal of Wilde's lover, Alfred Lord Douglas; a slur on Guido's family (not included in the opera) – *'you are the gracious pillar of his house; the flower of a garden full of weeds'* – almost certainly refers to the Marquess of Queensberry, against whom Wilde instigated the libel proceedings which were to prove his downfall.

From the moment Simone enters, he dominates the stage. Nothing stands in the way of his killing his victims outright, but before administering the *coup de grâce* he prefers to indulge in a sadistic game. Feigning joviality, he spreads out his wares and blackmails the prince into purchasing them at a price far in excess of their value. He loosens the lovers' tongues with wine and encourages them to an exchange of intimacies. These he avenges with Guido's brutal murder. But as he turns to Bianca, she capitulates, seduced by his unexpected physical strength; he falls into her arms. Thus the play ends paradoxically, not with a second murder but with a reconciliation. Wilde develops the static, fundamentally prosaic situation of the 'eternal triangle' into a dynamic, if artificial, poetic structure.

In 1906 Puccini found the play '*beautiful, inspired, strong and tragic, ... a rival to Salomé but more human, more real*' and expressed his interest in setting it to music. Six years later he even considered expanding it into two acts but was dissuaded by his publisher, Tito Ricordi. In search of material for '*a passionate Italian tale with women and monks*', Busoni read the play in

In 1909 Zemlinsky had asked Schreker to write a libretto for him on the 'tragedy of the ugly man'. Schreker obliged with *Die Gezeichneten*, the perverse tale of a hunchbacked nobleman from Genoa, his vigorous, young rival and Carlotta, the painter whom they both love.

1913 but found Wilde's ending 'based on a joke' and concluded, 'the play resists music, mine at least.'

In 1914, on the brink of war, Europe seemed to be returning to the cultural chaos of the *cinquecento*. As if rallying to some secret call, four Austro-German composers worked concurrently at this time on operatic projects with strikingly similar Renaissance backgrounds: Schreker's *Die Gezeichneten* (1913-15), Korngold's *Violanta* (1914-15), Max von Schillings's *Mona Lisa* (1915) and Zemlinsky's *Eine florentinische Tragödie* (1915-16). The four works are related not only culturally but also on a biographical plane. Schreker, Schillings and Zemlinsky were on friendly terms since their student days, while Korngold, the boy prodigy, studied composition with Zemlinsky from 1909-11. Zemlinsky conducted *Violanta* at Prague in November 1916, together with its companion piece, *Der Ring des Polykrates*, only a few weeks after the world premieres of both works in Munich, and in January of the same year he gave the Prague premiere of *Mona Lisa*, which, like his own opera, plays in Florence. Returning the favour, Schillings conducted the world premiere of *Eine florentinische Tragödie* at the Stuttgart Hofoper on 30 January 1917. In 1909 Zemlinsky had asked Schreker to write a libretto for him on the 'tragedy of the ugly man'. Schreker obliged with *Die Gezeichneten*, the perverse tale of a hunchbacked nobleman from Genoa, his vigorous, young rival and Carlotta, the painter whom they both love. While writing the libretto, he found that 'music was already taking firm shape and form' within him. He therefore asked his colleague to relinquish his rights to the text and composed the opera himself. After seeing the opera in Berlin, Busoni wrote that Schreker 'described love entirely from hearsay.' Its depraved world was scarcely Zemlinsky's domain, and he was probably well advised to withdraw from the project, leaving Schreker to cast his unique and exquisite veil of shimmering colours and coruscating harmonies over the extravagances of the action.



Although the short score of A Florentine Tragedy was completed during the summer of 1915, nearly two years passed before the opera could be performed.

'The husband's passion for his work leads him to overlook his wife's beauty, while the woman at his side, finding herself cheated of her youth and physical appeal, becomes a slave to apathy, dejection and open hatred. To bring the two back to reality, a terrible catastrophe is called for. This is a real tragedy, because one life has to be sacrificed to save two others. And you, of all people, have failed to understand that?! "Why did you not tell me you were so - weak?"'

Even if less a '*drama of the ugly man*' than a study in mental cruelty, the stylistic and structural proximity of *A Florentine Tragedy* to *Salomé* must have attracted Zemlinsky to the play, just as it had fascinated Puccini. The plot, with its doom-ridden atmosphere, may also have stirred his memories of the disastrous entanglement between Schoenberg's wife Mathilde (Zemlinsky's sister) and the painter Richard Gerstl. A closely guarded family secret, the affair ended in November 1908 with Gerstl hanging himself in his studio. Echoes of that crisis can also be heard in Zemlinsky's Second Quartet op 15, completed in March 1915, only two days before beginning work on the sketches for *A Florentine Tragedy*, just as they reverberate through several of Schoenberg's compositions, notably the Second Quartet op 10, the Piano Pieces op 11, the Five Pieces for Orchestra op 16 and the one-act music-dramas *Erwartung* and *Die glückliche Hand*.

Although the short score of *A Florentine Tragedy* was completed during the summer of 1915, nearly two years passed before the opera could be performed. Zemlinsky, more an artist than a businessman, had neglected to address himself to questions of copyright, but these proved intricate. Contact with Robert Ross, the executor of Wilde's literary estate, was well-nigh impossible, and further difficulties were caused by the translator, Max Meyerfeld, who initially refused to concede exclusive rights. Once the publishers had established a sound legal base for the new work, however, four productions followed in quick succession. In Stuttgart Zemlinsky found the singers mediocre and Schillings's conducting '*dreadfully clumsy*'; on 4 March 1917 he himself conducted the opera in Prague, staged by Frangois Bondy and with Schoenberg's cousin Hans Nachod in the role of Guido; later that year the work was also given at the Vienna Hofoper, a production which Zemlinsky considered execrable, and in Graz.

Alma Mahler, who attended the premiere of the Vienna production, found the libretto not to her taste and wrote a heated letter of protest. It will not have escaped Zemlinsky that the play's triangular situation was pertinent not only to the Gerstl scandal but also to Alma's love-affair with Waiter Gropius in 1910, which led, if indirectly, to Mahler's untimely death only a few months later. '*The treachery of fate drives two people apart*', he explained to her. '*The husband's passion for his work leads*

him to overlook his wife's beauty, while the woman at his side, finding herself cheated of her youth and physical appeal, becomes a slave to apathy, dejection and open hatred. To bring the two back to reality, a terrible catastrophe is called for. This is a real tragedy, because one life has to be sacrificed to save two others. And you, of all people, have failed to understand that?!"Why did you not tell me you were so - weak?" – Genuine appreciation, on the other hand, was expressed by Schoenberg and Webern; the impression the work made upon Berg was profound. The technical challenge in setting Wilde's text to music lay in mirroring the artifice and richness of his style while creating and establishing a subliminal atmosphere of impending catastrophe. In this sense, Zemlinsky's score is an object lesson in the art of subjugating the more extravagant and even blood-curdling aspects of Expressionism to the basic disciplines of musical logic and clarity. Like the Second Quartet, the score is an intricate, single-movement structure, in which a small number of themes and motifs are subjected to a continuous process of variation and metamorphosis. Although his forms never approached the rigour of Berg's, the quasi-symphonic architecture of *A Florentine Tragedy* thus anticipates that of *Wozzeck*. Certain colours and instrumental effects are also common to both scores: the whining violas at the words 'an adder creeps from point to point', the high pizzicatos following immediately after, the obscene violin glissando from high G sharp to low D at the moment of Guido's death. These and other points of common ground indicate the measure of scrutiny to which Berg must have subjected the score and reflect something of his admiration for it.

Anthony Beaumont 1997





Puccini's Black Comedy

The final panel of Puccini's Triptych is remarkable in at least two respects. It is the composer's only comic opera, and he had so little trouble with the libretto that he composed the music in two months. Neither of these aspects of the opera is really so surprising, of course, if we consider Puccini's musical character and the circumstances in which he composed *Gianni Schicchi*. He had shown a highly developed sense of comedy and high spirits in *Manon Lescaut* and particularly in *La Bohème* which, except for its unhappy ending, might well be a romantic comedy; it was present in the first act of *Tosca*, in *The Girl of the Golden West* and in *Il tabarro*. There was a hint of it in the episode of the wasp in *Suor Angelica*; even in *Madama Butterfly* there are moments which cause at least the flicker of a smile. It was obvious on reflection, therefore, that Puccini had the temperament as well as the technical equipment to write a comic opera. The first and second acts of *La Bohème* alone showed that he was a master of that variation and contrast of speed which is essential to the musical construction of operatic comedy.

When in 1917, Giovacchino Forzano brought Puccini his ideas for the two one-act operas the composer needed to complete his projected *Trittico*, he set about the writing of the librettos in the order in which they were to take their places in the triple bill. Forzano had scarcely started work on *Suor Angelica* when Puccini begged him to drop everything and finish *Gianni Schicchi* first. Puccini's enthusiasm was understandable. Apart from the desire to write a comic opera which had long obsessed him, and his feeling that the only possible antidote to the depression of the First German War was to write something to make people laugh, he perceived at once that Forzano's idea was what would nowadays be termed "a natural".

It is the composer's only comic opera, and he had so little trouble with the libretto that he composed the music in two months.



The plot comes originally from half a dozen far-from-comic lines in Canto XXX of Dante's *Inferno*, in which the poet encounters Gianni Schicchi in that compartment of the eighth circle of hell reserved for impostors who have "counterfeited the persons of others, debased the current coin, or deceived by speech under false pretences". Schicchi's crime, according to Dante, was that he used his great gift of mimicry to personate Buoso Donati, just deceased, and dictate a will in the son's favour by which he himself received a beautiful mare known as "The Lady of the Stud". Dante's indignation was naturally a little influenced by the fact that his wife Gemma was a Donati, and the affair of Gianni Schicchi de' Cavalcanti became in consequence very much a matter of personal and family umbrage. What Dante carefully neglects to tell the reader, however, is that Schicchi committed the fraud at the instigation of Buoso Donati's son, Simone, and that, with the exception of Schicchi's modest and justifiable perquisite in the form of the mare, the new will benefited nobody but the son. But perhaps complicity before, during and after the fact was not regarded by Dante as more than a misdemeanour – in the family, that is.

Schicchi's crime, according to Dante, was that he used his great gift of mimicry to personate Buoso Donati, just deceased, and dictate a will in the son's favour by which he himself received a beautiful mare known as "The Lady of the Stud".

Forzano took no more than the bare facts mentioned by Dante and elaborated and developed the situation into a comedy of great wit and ingenuity which in its first form evidently satisfied the composer so thoroughly that no revision or modification seems to have been necessary. And there is significantly almost no correspondence on the subject to be traced between Puccini and his librettist. It was in every respect a unique and happy occasion in the lives of all concerned.

Spike Hughes



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Biographies

Des Capliss – Baritone (Ireland) *Pinellino*

Des Capliss started his vocal training at the DIT College of Music under Mary Brennan, and he is currently studying with Philip O'Reilly. He has appeared in many productions with Opera Ireland, Wexford Festival Opera, Opera Theatre Company and Co-Opera. His roles include Baron Dupol in *La traviata*, Sciarrone in *Tosca*, The Captain in *Eugene Onegin*, The Imperial Commissioner in *Madama Butterfly*, Police Officer in *Boris Godunov* and a Sentry in *Lady Macbeth of Mtsensk*. He has appeared with several choral societies. His oratorio repertoire includes Faure's *Requiem*, Brahms' *Requiem*, and Orff's *Carmina burana*. He has sung Pilate in Bach's *St. John's Passion*, and the baritone solo in Nielsen's Third Symphony with the National Symphony Orchestra and on Naxos CDs.



Brendan Collins – Baritone (Ireland)

Ser Amantio di Nicolao

Brendan began his studies with Robert Beare and Helen Hassett at the Cork School of Music from where he received an honours Bachelor of Music degree, and was awarded the Pro Musica Singer of the Year award for 2003/2004. He also holds a diploma in Performance from the London College of Music and a Gold medal in Acting from the London Academy of Music and Dramatic Arts. Operatic roles include Baron Duphol (*La traviata*), Dancaire (*Carmen*) Yamadori (*Madama Butterfly*) Pinellino (*Gianni Schicci*) King Balthazar (*Amahl and the Night Visitors*) Holofernes (*Judith and Holofernes*), Edwin (*Trial by Jury*) and Polyphemus (*Acis and Galatea*). Accolades include the Grand Opera Trophy, Operatic Duets, Baritone Solo and the Light Opera Trophy all at Feis Maitiu, Corcaigh. Brendan Collins can be heard on the original cast recording of Irish composer John Gibsons' *Judith and Holofernes* playing the title role of Holofernes, and can be found on the web at www.brendan-collins.com





Doreen Curran – Mezzo-soprano (Ireland) *La Ciesca*

Originally from Derry, Doreen Curran studied music at the DIT College of Music in Dublin where her tutor was Anne Marie O'Sullivan. She was awarded a Bmus Performance Degree with First Honours as well as a Gold Medal. After finishing a postgraduate course at the Royal Northern College of Music she went to the National Opera Studio in London. Her operatic roles include Purcell's Dido, Meg in *Falstaff*, Lola in *Cavalleria rusticana* and Pauline in *Queen of Spades*. She sang Zoe in Respighi's *La Fiamma* at Wexford in 1997, Mercedes in *Carmen* with Glyndebourne Touring Opera in 2002 and with ATAO in Tenerife in 2004. Most recently she performed Cherubino for Savoy Opera and Kate in *Madama Butterfly* for Longborough Festival. Future engagements include Kate in *Pirates of Penzance* for ENO, Sidone in the world premiere of Gerald Barry's *Petra Von Kant*, Cherubino for Garsington Opera and Ottavia in *L'incoronazione di Poppea* for Opera Theatre Company.



Roland Davitt – Baritone (Ireland) *Betto*

Roland Davitt previously appeared with Opera Ireland as Fiorello in *Il barbiere di Siviglia*. Born in Dublin, he studied at the DIT Conservatory of Music and Drama and at the RNCM in Manchester. His operatic roles include Osmano in Cavalli's *L'Ormindo* for the William Walton Foundation, Germano in Rossini's *La Scala di Seta* in the Wexford Opera Scenes, Belcore in *The Love Potion* for OTC, Wagner in *Faust*, and Betto in *Gianni Schicchi* for Anna Livia, Benoit/Alcindoro in *La Bohème* for Clonter Opera, Kuligin (cover) in *Katya Kabanova* at Glyndebourne, Registrar and Bonze (cover) in *Madame Butterfly* for Raymond Gubbay (ROH), and Colline in *La Bohème* for Chipping Norton Theatre. Last year, Roland Davitt returned to Glyndebourne for the Festival 2004 where he covered the roles of The Doctor and Notaio in *Gianni Schicchi* before going to Wexford Festival 2004 to perform the roles of Rubac in Foerster's *Eva* and Silvio in Leoncavallo's *Pagliacci* in the Opera Scenes.

Adrian Dwyer – Tenor (Australia) *Gherardo*

Born in Melbourne, Adrian Dwyer studied at the Australian National Academy of Music, the Guildhall in London, and the National Opera Studio, where he was supported by the Friends of Covent Garden and the Australian Music Foundation. He made his European debut as Berlioz's Benedict at the Opera Comique, Paris, and subsequently sang Francesco in *Benvenuto Cellini* for the Orchestre de Paris' Berlioz Centenary. He has sung Lenksy for the Britten Pears School in Aldeburgh, made his US debut as Rodolfo in Baz Luhrmann's production of *La Bohème* in Los Angeles and sang Vakula in Tchaikovsky's *Cherevichiki* for Garsington Opera. Future engagements include *Maria Stuarda* for Grange Park Opera. Adrian Dwyer's wide concert repertoire includes choral works by Mahler, Mendelssohn, Puccini, Rossini and Verdi with Orchestra Leonard da Vinci, Opera de Rouen; the Philharmonia Orchestra; the London Philharmonia Chorus; the Britten-Pears Orchestra, and the English Festival Orchestra, with such conductors as Daniel, Eschenbach, Bonyng and Willcocks.



Martin Higgins – Baritone (Ireland) *Marco*

Dublin-born Martin Higgins has appeared regularly with Opera Ireland, most recently as Marullo in *Rigoletto*. He studied with Veronica Dunne in Dublin, Carlo Bergonzi in Sienna and at the National Opera Studio in London. He has also sung with Castleward, Co-Opera, Anna Livia, OTC, WNO, Scottish Opera, Chelsea Opera Group and Opera Europa at Holland Park, Stowe Opera, Opera Interludes and Scottish Opera-Go-Round. His repertoire includes Publio in *La clemenza di Tito*; Malatesta in *Don Pasquale*; Sid in *Albert Herring*; Guglielmo and Alfonso in *Così fan tutte*; Germont in *La traviata*; Marcello and Schaunard in *La Bohème*; Sharpless in *Butterfly*; Rambaldo in *La rondine*; Silvio in *Pagliacci*; Bernadino in *Benvenuto Cellini*; Enrico in *Lucia*; Belcore in *L'elisir d'amore*; Figaro and Bartolo in *Il barbiere*; Escamillo in *Carmen*; Robert Harley in Wilson's *A Passionate Man*; Roucher and Fouchier Tenville in *Andrea Chenier*; and the title role in *Eugene Onegin*. He also has wide experience of operetta, recital and oratorio.





Nicolai Karnolsky – Bass (Bulgaria) *Simone (Puccini)*

Born in Sofia in 1971, Nicolai Karnolsky is a graduate of the State Academy P Vladigerov in his Native Sofia, where he studied under the guidance of his distinguished compatriot Nicola Ghiuselev. In 2000 he won two special prizes at The 12th International Boris Christoff competition. In 2000 and 2001 he appeared as guest artist in Switzerland with the Ensemble Theater der Regionen Biel/Solothurn. Since 2001 he has been engaged at Musiktheater im Revier in Gelsenkirchen. His main roles include Verdi's Philip II, Don Ruy Gomez in *Ernani*, Zaccaria in *Nabucco*, the title role in *Attila*, Ramphis and the King in *Aida*, Sparafucile and Monterone in *Rigoletto* and Massimiliano Moor in *I masnadieri*. He also sings Basilio in *Il barbiere di Siviglia* and Alidoro in *La Cenerentola*, Rocco in *Fidelio*, Clifford in Donizetti's *Rosmonda d'Inghilterra*, and Kaspar and the Hermit in *Der Freischütz*.



Anthony Kearns – Tenor (Ireland) *Rinuccio*

Wexford-born Anthony Kearns is internationally famous as one third of The Irish Tenors, with them he has toured extensively throughout the US and Canada as well as in Australia, New Zealand and the UK. The trio has also recorded numerous DVDs, and CDs. A pupil of Veronica Dunne, he has won multiple awards at the Feis Ceoil as well as the Dermot Troy trophy in the 1999 Veronica Dunne International Singing Competition. He sang in the Opera Ireland chorus for several seasons before heading to Wales to continue working on his craft. In opera he has sung Verdi's Macduff and Alfredo for Lyric Opera at the NCH in Dublin and Fenton in the same composer's *Falstaff* at Montepulciano in Italy. He also sang the tenor excerpts from the three 'Irish Ring' operas – *Lily of Killarney*, *Maritana* and *Bohemian Girl* in Jim Molloy's enterprise at New York's Carnegie Hall. He continues to work with his good friend and accompanist Patrick Healy in concert.

Virginia Kerr – Soprano (Ireland) *Bianca (Zemlinsky) and Zita (Puccini)*

Virginia Kerr's previous Opera Ireland roles include Musetta, Lelia, First Lady and Elvira in *Don Giovanni* and *L'italiana in Algeri*. Her operatic and concert performances have taken her as far afield as the Far East, Russia and North and South America. Nearer home she has sung with the Royal Opera House Covent Garden, Scottish Opera, Opera North, Glyndebourne Festival Opera and Opera Theatre Company. She has also sung with many of the world's leading orchestras including the LPO, the RPO, the Hallé and the Leipzig Gewandhaus. A fine exponent of 20th-century music, her world premieres include LeFanu's *The Wildman* (Aldeburgh Festival) and Victory's *Ultima Rerum* (NCH, Dublin), which was recorded and is available on Naxos. She appears regularly on the concert platform as soloist with both the RTÉ NSO and the RTECO in works as diverse as Schoenberg's *Erwartung* and *Pierrot Lunaire* to Chausson's *Poème de L'Amour et la Mer* and Barber's *Knoxville: Summer of 1915*.



Paul McNamara – Tenor (Ireland) *Guido Bardi*

From Limerick, Paul McNamara has been the recipient of many prizes and awards including the Bayreuth Bursary of the British Wagner Society. Based in Berlin, his former teachers include the late Maeve Coughlan at the CSM and Paul Deegan at the RIAM. Since his début in OTC's production of Haydn's *L'Infedeltà delusa* (*Country Matters*) he has appeared with, amongst others, Oper Kiel, Landestheater Neustrelitz, Theater Bielefeld, Staatstheater Cottbus, Staatstheater Meiningen, Cape Town Opera, the Wiesbaden Maifest, the Buxton Festival, the Aldeburgh Proms, the International Janáček Festival in Brno and at the festivals of Poznán and Batignano. He has broadcast in several European countries and recorded operas by Schreker, Alfano and Strauss for CPO. Opera roles include the title role in Mozart's *Idomeneo*, Erik in *Der fliegende Holländer*, Lenski in *Eugene Onegin*, the Prince in Dvorák's *Rusalka*, Canio in *Pagliacci*, Narraboth in *Salomé*, Pollux in Strauss's *Die Liebe der Danae*, Tichon in *Katya Kabanová* and Christian in Alfano's *Cyrano de Bergerac*.





Lorcan O'Byrne – Bass (Ireland) *Guccio*

Dublin-born Lorcan O'Byrne, who sang the role of the Usher in *Rigoletto* last year, studied at the Cork School of Music. He has worked extensively in the field of opera and musical theatre with Opera Ireland, Anna Livia Opera, Lyric Opera and the Irish Operatic Repertory Company. His other operatic roles to date include: Servant in *La traviata*; a Flemish Deputy in *Don Carlo* (Opera Ireland); A Country Gentleman in *Martha* (Anna Livia Opera); Usher in *Rigoletto* (Lyric Opera). He has participated in Masterclasses with Mark Shannahan and Robert Dean. Lorcan O'Byrne is currently studying in Dublin with Conor Farran.



Jacek Strauch – Baritone (UK)

Simone (Zemlinsky) and Gianni Schicchi (Puccini)

London-born Jacek Strauch read medicine at Queens' College Cambridge and studied singing privately. His debut was in 1979 with the Glyndebourne Touring Opera, and from 1980 to 1984 he was a company member in Würzburg and Saarbrücken. Multiple awards at the 1984 Belvedere Competition in Vienna led to guest appearances in roles such as Rigoletto, Tomski Tonio, Mozart's Count and Martinu's Podkolyosin at ENO and WNO as well as in Nice, Berlin, Bonn Munich, Modena and Pretoria. Alongside these and other mainstream Italian roles his repertoire includes Beethoven's Pizarro; Wagner's Wotan (in *Rheingold*, *Walküre* and *Siegfried*) and Amfortas; Britten's Balstrode; Strauss's Barak and Oreste; and the title roles in Busoni's *Dr Faust*, Wagner's *Flying Dutchman* and Berg's *Wozzeck*. He has also sung Haudy in Zimmemann's *Die Soldaten*, Prus in Janáček's *The Macropoulos Case* and the four villains in *Hoffmann*. In 1996 he sang Pacheco in the world premiere of James MacMillan's first opera, *Ines de Castro*, at the Edinburgh Festival.

Kathleen Tynan – Soprano (Ireland) *Nella*

Kathleen Tynan's Opera Ireland roles include: Karolka *Jenůfa*, Chloë/Masha *Queen of Spades*, Frasquita *Carmen*, Second Niece *Peter Grimes*, Zerlina *Don Giovanni*, Gianetta *L'Elisir d'Amore*, Amor *Orfeo ed Euridice*, Tebaldo *Don Carlos*. Elsewhere: Polly *Beggar's Opera*, Varvara *Katya Kabanova*, Clorinda/Woman *Combattimenti*, Lucia *Rape of Lucretia* (OTC); Lisette *La Rondine* (Anna Livia); roles in *Devil and Kate*, *La Cena delle Beffe*, *Königskinder* (Wexford Festival); *Nora* *Riders to the Sea* (RTÉ/NVC); Mabel *Pirates of Penzance*, Eurydice *Orpheus in the Underworld* (D'Oyly Carte); Susanna *Figaro* (Barbican, London; Festivals in France and Bermuda); Belinda *Dido and Aeneas* (English Bach Festival); Marzelline *Fidelio* (Broomhill Opera/Opera Africa); Elsie *Yeomen of the Guard*, Phyllis *Isolante*, (Carl Rosa Opera). Concerts with NSO, RTÉCO, BBC Concert Orchestra, Philharmonie de Lorraine, Bergische Symphoniker. First performances of works by Seoirse Bodley, Marion Ingoldsby, Fergus Johnston, Kevin O'Connell, Eric Sweeney. Song Recital CD: *Romancing Rebellion* (Black Box).



Eunan McDonald – Baritone (Ireland)

Maestro Spinellocchio

Eunan McDonald started singing with the Palestrina Choir at the age of eight. An Honours Pure Mathematics graduate of the Open University, he has been a member of many groups and choirs including Anuna, The Jolly Sunbeams Barbershop Quartet, Drawing Room Opera Company and Clarendon Street Church Choir. He performed the role of High Priest in Michael Flatley's *Feet of Flames* in Hyde Park, London in 1998. He has taken part in many Opera Ireland seasons, both as a chorus member and soloist, and performed in its *L'Altro Mondo* series in Temple Bar. He has also been part of the Anna Livia Fringe Festival, performing extracts from *Don Pasquale* in July, 2002 and Daylight Opera's collection of lunchtime operatic performances during August, 2002. Eunan McDonald is a fulltime member of The National Chamber Choir of Ireland, which has just recently taken part in The Al Bustan Festival in Beirut. Currently, he is developing his vocal studies with Mary Brennan.





Louise Walsh – Soprano (Ireland) *Lauretta*

Louise Walsh was born and educated in Dublin. She gained a BA (Hons) in Chemistry at Trinity College while also studying singing at the DIT College of Music. She also studied at the RNCM in Manchester and the National Opera Studio, London. A multiple-award winner, her career has taken her to the Staatsoper Stuttgart, Scottish Opera and Brussels' Théâtre Royal de la Monnaie amongst others. Nearer home she has sung with Opera Ireland, Opera Northern Ireland, OTC and Wexford Festival. Her repertoire embraces roles in operas by Pergolesi, Haydn, Humperdink, Offenbach, Mozart, Mussorgsky, Puccini, Rossini, Handel, Stravinsky, Britten, Wagner, Haas and Gluck. She has recently toured England as Janáck's *Cunning Little Vixen*, a role she previously sang with ONI and OTC. She also did a six-month stint as Christine in *Phantom of the Opera* in London's West End and has just made her debut as Adina in Donizetti's *Elixir of Love* at English National Opera.



Guido Johannes Rumstadt (Germany) *Conductor*

Following his studies in Karlsruhe, Hamburg and Salzburg, Heidelberg-born Guido Johannes Rumstadt was engaged successively in Mainz, Karlsruhe and Wiesbaden. He has appeared as guest conductor in Frankfurt, Berlin, Köln, Düsseldorf, Hannover, Coburg and Mannheim, and has a broad repertoire of operas, operettas and ballets. In 1993 he became Erster Kapellmeister in Frankfurt and every summer he conducted at the Schlossfestspiele Zwingenberg, which he founded in 1983 and of which he remained the Artistic Director until 2001. In September 1998 he became General Musik Direktor of Opera Regensburg. Guido Johannes Rumstadt has also worked with the ENO in London and in Brussels, Cologne, Nice, Nantes, Vienna, Den Norske Opera and the Nationale Reisopera, and at the festivals in Salzburg, Buxton and Wexford. In the USA he has conducted operas at New York City Opera, Glimmerglass Opera with Minnesota Opera. In concert he has conducted the Hamburg Symphony, Philharmonic Orchestra of Essen, Frankfurt Museumsorchester, Heidelberger Philharmoniker, Orchestre de Marseille and the Orchestre National de Belgique, the Ulster Orchestra and the Hallé Orchestra.

Dieter Kaegi (Switzerland) Director

Dieter Kaegi, Artistic Director of Opera Ireland, has directed ten operas for the company. Born in Zurich, he studied Musicology and German Literature there and in Paris. After posts at ENO, Zurich and Düsseldorf, he was Director of Productions at the Aix-en-Provence Festival from 1989 to 1998. His recent productions include *Rosenkavalier* and *Freischütz* in Seattle; *Tristan* in Monte Carlo; *Fidelio*, *Idomeneo* and *Figaro* in Copenhagen; *Holländer*, *Guillaume Tell* and *Fidelio* in Liège; *Entführung* and *Roméo et Juliette* in Geneva and Houston; *Rigoletto* in Orange; *Anna Bolena* in Metz; *Lustige Witwe*, *Barbe-bleue*, *Bluebeard's Castle* and Martinu's *Ariane* in Strasbourg; *Fille du régiment* in St Gallen; *The Golden Cockerel* in Perm; *Aida* and *Giovanna d'Arco* in Lubeck; *Entführung* in Nancy; *Hamlet* in Prague; *Falstaff* at Montepulciano Festival; *Salome* in Belgrade; *Entführung* in Helsinki; *Masnadieri* in Gelsenkirchen and Liege; *Aida* in Erfurt, Monte Carlo and Seoul; and *Semiramide* for the Rossini Festival in Pesaro, Madrid and Turin.



Stefanie Pasterkamp (Germany) Designer

Stefanie Pasterkamp, who has previously designed *Falstaff* and *Il barbiere di Siviglia* for Opera Ireland, was born in Gelsenkirchen. She trained in set and costume design as an assistant at the Munich National Opera. In 1991 she met the director Herbert Wernicke in Basel and became his personal assistant, working with him at opera houses and festivals throughout Europe. In 1996 she began to concentrate on her own career. She made her debut as a designer with Puccini's *La Bohème* at Klagenfurt in Austria and since then she has had a close collaboration with Opera Ireland's artistic director Dieter Kaegi and Franziska Severin in St Gallen. Her wide range of opera productions includes eight different works by Verdi as well as Donizetti's *Anna Bolena* and *La fille du régiment*, Gounod's *Faust*, Janácek's *Songs from a Diary*, Mozart's *Cosi fan tutte*, Offenbach's *Hoffmann*, Puccini's *Madama Butterfly*, Rimsky-Korsakov's *Golden Cockerel*, Thomas' *Hamlet*, Weber's *Der Freischütz* and others.





Paul Keogan (Ireland) *Lighting Designer*

Paul Keogan, whose recent lighting designs for Opera Ireland include *Andrea Chenier*, *Queen of Spades*, *Jenůfa* and *Tosca*, studied drama at TCD and Glasgow University. His theatre designs include *Danti Dan* (Rough Magic); *The Silver Tassie* (Almeida Theatre); *The Gay Detective* (Project); *Quay West* (Bedrock); *Melonfarmer*, *The Electrocution of Children*, *Amazing Grace*, *The Living Quarters*, *Making History*, *The Map Maker's Sorrow*, *Cír an Mheán Óiche* and *Down the Line* for the Peacock; *The Tempest* (Abbey Theatre); and *Angel-Babel* for Operating Theatre. Other opera lighting designs include *The Lighthouse* for OTC and *The Makropulos Case*, *Un ballo in maschera* and *Der fliegende Holländer* for Opera Zuid. His dance designs include *Ballads*, *Seasons* and *The Rite of Spring* (also set design) for Cois Ceim), *SAMO* (Block & Steel) and *Macalla* and *Intimate Gold* (IMDT). He also lit *The Wishing Well*, a large-scale outdoor production piece for the 1999 Kilkenny Arts Festival and the Irish Pavilion at the Architectural Biennale in Venice 2004.



Cathal Garvey (Ireland) *Chorus Master*

Cathal Garvey made his Opera Ireland debut with *Boris Godunov* in 1999 and has since worked on *Aida*, *Lady Macbeth of Mtsensk*, *Flying Dutchman*, *Silver Tassie*, *Don Carlo*, *Carmen*, *Queen of Spades*, *Andrea Chenier* and *Orfeo ed Euridice* among others. Born in Cork, he studied violin and piano at the Cork School of Music, completed a Masters Degree in Conducting at UCC and did two years of further study at Moscow Conservatory. He is Principal Conductor of the Dublin Orchestral Players and Musical Director of Dun Laoghaire Choral Society, with whom he conducted *Elijah* at the NCH last month. He has also conducted the NSO, the Ulysses Orchestra, the Irish Sinfonia, the Dublin Baroque players and the RIAM Wind Ensemble. He conducted IORC's *Me and My Girl* in Cork and Dublin, and *Broadway Classics* in the NCH. He has also acted as Chorus Master and Assistant Conductor for Opera South, Lyric Opera, and Anna Livia Opera.

Gráinne Dunne (Ireland) *Répétiteur*

Dublin-born Gráinne Dunne studied piano with John O'Conor at the RIAM, David Wilde in Hanover and Hans Leygraf at the Mozarteum in Salzburg. She attended masterclasses with Dietrich Fischer-Dieskau, Irwin Gage, Hartmut Höll, Charles Spencer, Norman Shetlar and Menahem Pressler. A first prize winner in the RTÉ National Piano competition, her other prizes for piano accompaniment include Orfeo 2000 in Hanover and Pro Musicis in Paris. As a recitalist she has appeared at the Teatro São Carlo Lisbon, Wexford Opera Festival, the Alte Schmiede Vienna, the Braunschweig Classix, the Théâtre Louis Jouvet in Paris and elsewhere. Radio and television work includes broadcasts with NDR Hamburg, WDR, MDR, Radio Wien and RTÉ. Gráinne Dunne is currently a member of the teaching staff at the music conservatories in Hamburg, Hannover and Bremen and has been invited as Programme Advisor to join the honorary members of the Yehudi Menuhin Foundation in Hanover. She will tour Taiwan as a Lieder accompanist in June.





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Eye dee dee deedle eye
Eye die die dee-dee-dum
Doo Doo Doo Dooby Do
Da da da dum da dum

Dee dee dee deedle-do
Eye tie di doodle dum
La la la ha-ha-ha
La la ti pom pom pom

La eye ti mo-beel
La hee ta hoo hah
Oo-bey doo-bey tee haaaaaaaaaaaaay
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Oh yeah! yeah yeah!
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Festival Office: +353 (0)53 22400 | Box Office: +353 (0)53 22144 | Facsimile: +353 (0)53 24289

Email: info@wexfordopera.com | www.wexfordopera.com

Friends Priority Booking opens: Tuesday 3 May 2005

General Booking opens: Wednesday 1 June 2005

Friends

Denise Anthony
Patricia Archer
Geraldine Banks
Margaret Bannigan
Donal & Mrs Eileen
Barrington
Anita Begley
Ann Bennett
Michelle Berigan
John J. Berns
Maureen Black
John Blake
Julia Bobbett
Eithne Boland
E. J. Bourke
Robin Boyd
Julie Brady
Marie Brady
Rosemary Breen
Tony Brown
David Browne
Fidelma Browne
Des Bruton
Raymond Burke
Jacqueline Byrne
John Byrne
John F. R. Byrne
Valerie Byrne
William P. Byrne
Patrick Cagney
Mairead Cahill
Susan Cahill
Dermot Cahillane
Fionnbar Callanan
John Carney
Tom Carney
Adrienne Carolan
Deirdre Carroll
Mella Carroll
Alan Carthy

Clare Carty
Francis A. Casey
Hilda Cassidy
Dan Cavanagh
Elizabeth Clancy
Jo & Andrew Clarke
James Cleary
T. M. & Mary Coghlan
David & Eileen Collopy
Teresa Connaughton
Patrick Connolly S.C.
Margaret Conroy
J. Corbett
Bernadette Corboy
Niall Corr
Jane Cosgrave
Joan I. Costello
Martin Costello
John Cowan
Kevin & Suzanne Cronin
Maire Cronin
Tony & Joanna Crooks
Thomas Crotty
Lavinia Curtin
Neil Dalrymple
Derry & Angela Daly
Lynn Daly
Aisling De Lacy
Brian Deering
Ned Dempsey
Ronan Dennedy
Zureena Desai
Patrick Devine
Aidan Dillon
Eileen Dodd
Elizabeth Doherty
Gillian Donnellan
Owen Donohue
Anne & Bernard Dowd
Carol Dowling

David Downes
Joseph H. Downes
Andrea Doyle
Ineke Durville
Barbara Eagar
George E. Eagar
Eilish Ellis
Krisztina Eustace-Werkner
Tim Evans
Lydia Fagan
Mary A Fagan
Carol Fawsitt
Bernadette & Mervyn Feehan
James Fennelly
Maedbaine Fennelly
Barry Fenton
Aline Finnegan
Ann Fitzsimons
Jennifer Flegg
Ann Flynn
Lesley Fox
Charlotte A. Frorath
R.G.C. Fuller
Aidan Gallagher
Joseph Gallagher
Mary Galvin
Nuala Garrett
Anne Clare Garvey
Mary Finlay Geoghegan
May Giblin
Gerard Gillen
Ann Gilmore
Grania Gilroy
Stephen Gordon
Roisin & Sean Grimley
Patrick Groarke
Peter & Moira Haden
Arthur & Grace Hall
Jacqueline H. Hall
Katherine Halpin

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with*

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with the

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and Conductor David Giménez

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Friends

Noreen Hamilton
John C. Hannon
Dick Hanrahan
Bernard & Philomena
Hanratty
Anthony & Clair Harpur
Lorraine Heavey
Maura Hegarty
Maura Hennessey
Michael Hensey
Denis Hickey
Pamela Jean Hickey
Aideen Higgins
Niall P. Higgins
Noel Hillis
Joseph C. Hogan
Sean Hogan
Con Horgan
Noel Horgan
M.P. Hughes
David Humphries
Celia Jackson
Breda Jennings
Michael Jordan
Brian & Peggy Joyce
K.W.S. Kane
Regina Kealy
Mary Keane
Max Keane
Brian Kearney
Miriam Kearney
Marguerite Keenan
Patricia Kelleher
Aidan Kelly
Fidelma Kelly
P.Kelly
Patricia Kelly
Patricia B. Kelly
Paul and Joyce Kelly
Paul Kennan

Maire Kennedy
Joan M. Kenny
Noel Kenny
John Keogan
Rhona Keogh
Liam King
Jerry Kingston
Dermot Kinlen
James & Ita Kirwan
Rita Kirwan
Martha Kivlehan
Pat Laffan
Barbara I. Law
Maureen Lemass
Donal & Helen Linehan
Michael Lloyd
Breda Logan
Kenneth Lucas
Karsten Lux
Martin Lyes
David & Catherine Lynch
Maria Lynch
Deirdre Lyons
Gerald Lyons
Joan MacCarthy
W.A.L. & J. MacGowan
Carmel MacHale
Tony Macken
Anne Madsen
Paul Magnier
Martin Maguire
Bryan Maher
Imme Mallin
Yvonne Malone
Anthony & Joan Manning
Annette McAleer
Mary McAnaney
Catherine McBrinn
Mary McCarthy
George McCaw

Michael McClintock
James J. McCormack
Anne McCullagh
Nuala McDunphy
Brendan McEneaney
John McGarry
Aidan McGowan
Patrick McGowan
Frank McGuinness
Kevin McGuinness
Monica McHenry
John P. McHugh
Barbara McKenna
Justin McKenna
Felim McLaughlin & Sonya
McGuinness
John & Liz McManus
T.B.H. McMurry
Terry Meagher
C.H.B. Mee
Stephen & Barbara Mennell
Michael Moloney
Michael Moloney
Luke Mooney
John Moore
Sara Moorhead
Pat Morgan
Michael Moroney
Robert & Nicola Mountford
B.A. Moylan
Daniel Murphy
David Murphy
Kay Murphy
Ray Murphy
Ronan Murphy
Freida Murray
William Neenan
David Neligan
Mary New Mulvany
Conor Newman



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Evening Herald

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Sunday Independent

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FRI & SAT €22.50 - €35

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Theatre Manager

PA to Managing Director

Accountant

Bars Manager

Deputy FOH Manager

Director of Marketing/ Sales

PR & Marketing

Group Sales

Box Office Manager

Clubs Manager

Technical Director

Technical Stage Director

Electrician

Electrician

Housekeeping Supervisor

Denis & Caroline Desmond

John Costigan

Alan McQuillan

Michelle King

Roger Mooney

Brian Anderson

Jane Nolan

Glynis Watt

Susan Kirby

Lynn McDonough

Caroline D'Ambra

Sarah Desmond

Ken Hartnett

Mick Russell

Darren Greer

Francesco Bistoni

Mary Healy

BOOKING INFORMATION

GAIETY THEATRE BOX OFFICE

Open Monday - Saturday 10am - 7pm

(depending on performance schedule)

South King Street, Dublin 2

Phone (01) 6771717

Email box.office@gaietytheatre.com

BOOKING IN PERSON

Gaiety Theatre Box Office, South King Street, Dublin 2

(top of Grafton Street)

No Service Charge for transactions in person at Gaiety Box Office

TELEPHONE BOOKINGS

Credit Card Bookings: (01) 677 1717

Mastercard and Visa Cards are accepted. Service Charges apply.

GROUP BOOKINGS

10% off total ticket cost for parties of 20 or more, call (01) 646 8616 or email groups@gaietytheatre.com. Discounts are available from Monday to Thursday only, subject to availability.

ticketmaster

Phone 0818 719 300 or book online at www.ticketmaster.ie

Bookings can be made through Ticketmaster Agents nationwide.

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SERVICE CHARGES

Up to €10	€1.50
€10.01- €15	€2.00
€15.01- €25	€2.95
€25.01- €30	€3.15
€30.01- €37.50	€3.75
€37.51- €45	€4.45
€45.01- €55	€4.95

Friends

Aine Ni Riain
Doreen Nolan
Michael Nolan
Thomas G. Norton
James O Beirne
Herman O'Brien
J. Kenneth O'Brien
Jacqueline O'Brien
Yvonne O'Brien
James & Sylvia O'Connor
Jean O'Connor
John & Viola O'Connor
Liam O'Daly
Dorothy Odlum
Donal O'Donovan
Colette O'Flaherty
Rosalind O'Hara
David O'Higgins
Jack O'Keeffe
Maire O'Kelly
Sean O'Kelly
Denis O'Leary
Katherine O'Loughlin
Kennedy
Michael A. O'Mahony
Roisin J. Oman
Anne O'Meara
Joan O'Meara
Ann O'Neill
Desmond O'Neill
James O'Reilly
Maire O'Reilly
Rosemary O'Reilly
Joseph O'Riordan
Mona O'Rourke
Anne O'Shea
Mary Rose O'Shea
Caitriona O'Sullivan
Tom Owens
Patricia Pasley
Maurizio Passi
Dorothy Percival
Caroline Phelan
Donnie Potter
Laurence Power
Hilary Pratt
Mary Prendergast
Margaret Quigley
Breda Reidy
Michael Relihan
H.H. Rennison
Michael Reynolds
Patrick Rigney
Joy Riordan
Derek Robinson
Sarah Rogers
John Rountree
Patrick D. Rowan
Jim & Frances Ruane
Philip Ryan
Richie & Mairead Ryan
Barbara Schmidt
Angela Scully
Mary J. Sheill
Denis J. Shelly
Mark Sherry
O.D.G. Skelly
Barbara Smyth
J. W. Smyth
Diana Soese
Natasha Souter Johnston
Mary Spollen
Jim Stephen
Eugenie Stokes
Willie Stones
Bob Strickland
Myles Thorn
John Tierney
Mary Tierney
Kieran Tobin
Mary Toner
Mary Troy
John D. Turley
Brendan & Valerie Twomey
Sheila Tyrell
Anne Valentine
Ada Wall
Anthony Walsh
Bernadette Walsh
Kevin Walsh
Nolie Walsh
Rosemary Walsh
Thomas Walsh
Tony Walsh
Brendan Ward
Dermot & Maeve Ward
Mary Warren-Darley
Niall Watson
Valerie Webb
Roger West
Barbara Whelan
Linda Williams
Patrick Wiseman
Denis Wood
Laurence Wyer
Seamus Wynne
William Young

DGOS/Opera Ireland Productions 1941 - 2005



A				
Allegra, Salvatore				
Ave Maria	1959			
Il medico suo malgrado	1962			
B				
Balfé, Michael W				
The Bohemian Girl	1943			
Beethoven, Ludwig van				
Fidelio	1954 1994			
Bellini Vincenzo				
La sonnambula	1960 1963			
Norma	1955 2003			
I puritani	1975			
Britten, Benjamin				
Peter Grimes	1990			
Bizet, Georges				
Carmen	1941 2002			
Les pêcheurs de perles	1964 1987			
C				
Charpentier, Gustave				
Louise	1979			
Cilea, Francesco				
Adriana Lecouvreur	1967 1980			
Cimarosa, Domenico				
Il matrimonio segreto	1961			
D				
Debussy, Claude				
Pelléas et Mélisande	1948			
Delibes, Léon				
Lakmé	1993			
Donizetti, Gaetano				
Don Pasquale	1952 1987			
L'elisir d'amore	1958 1996			
La favorita	1942 1982			
La figlia del reggimento	1978			
Lucia di Lammermoor	1955 1991			
F				
Flotow, Friedrich von				
Martha	1982 1992			
G				
Giordano, Umberto				
Andrea Chénier	1957 2002			
Fedora	1959			
Gluck, Christoph W				
Orfeo ed Euridice	1960 2004			
Gounod, Charles				
Faust	1941 1995			
Roméo et Juliette	1945			
H				
Handel, George F				
Giulio Cesare	2001			
Messiah	1942			
Humperdinck, Engelbert				
Hänsel und Gretel	1943 1994			
J				
Janáček, Leoš				
Jenůfa	1973 2004			
Katya Kabanova	2000			
L				
Lehár, Franz				
The Merry Widow	1997			
Leoncavallo, Ruggiero				
Pagliacci	1941 1998			
M				
Mascagni, Pietro				
L'amico Fritz	1952			
Cavalleria rusticana	1941 1998			
Massenet, Jules				
Manon	1952 1980			
Werther	1967 1977			
Mozart, Wolfgang Amadeus				
Così fan tutte	1950 1993			
Don Giovanni	1943 2003			
Idomeneo	1956			
Die Entführung aus				

Top: *Tosca*, 2004

Below: *Orfeo ed Euridice*, 2004

dem Serail
Le Nozze di Figaro
Die Zauberflöte

1949 1964
1942 1997
1990 2005

Mussorgsky, Modest
Boris Godunov

1999

O
Offenbach, Jacques
Les contes d'Hoffmann

1945 1998

P
Puccini, Amilcare
La Gioconda

1944 1984

Puccini, Giacomo
La Bohème
Gianni Schicchi
Madama Butterfly
Manon Lescaut
Suor Angelica
Tosca
Turandot

1941 1996
1962 2005
1942 2000
1958 1991
1962
1941 2004
1957 1986

R
Refice, Lefinio
Cecilia

1954

Rossini, Gioachino
Il barbiere di Siviglia
La Cenerentola
Ermiliana in Algeri

1942 1999
1972 1995
1978 1992

S
Saint-Saëns, Camille
Samson et Dalila

1942 1979

Shostakovich, Dmitri
Lady Macbeth of Mtsensk

2000

Smetana, Bedrich
The Bartered Bride

1953 1976

Strauss, Johann
Die Fledermaus
Der Zigeunerbaron

1962 1998
1964 1997

Strauss, Richard
Der Rosenkavalier
Salomé

1964 1984
1999

T
Thomas, Ambroise
Mignon

1966 1973

Tchaikovsky, Peter Ilich
Eugene Onegin
The Queen of Spades

1969 1997
1972 2002

Turnage, Mark-Anthony
The Silver Tassie

2001

V
Verdi, Giuseppe

Aida
Un ballo in maschera
Don Carlo
Ernani
Falstaff
La forza del destino
Macbeth
Nabucco
Otello
Rigoletto
Simon Boccanegra
La traviata
Il trovatore

1942 2000
1949 1992
1950 2001
1965 1978
1960 1998
1951 1973
1963 1997
1962 1986
1946 1981
1941 2004
1956 1974
1941 1999
1941 1995

Victory, Gerard
Music Hath Mischief

1968

W
Wagner, Richard

Der fliegende Holländer
Lohengrin
Tannhäuser
Tristan und Isolde
Die Walküre

1946 2001
1971 1983
1943 1977
1953 1963
1956

Wolf-Ferrari, Ermanno
Il segreto di Susanna

1956

Zemlinsky, Alexander von
Eine florentinische Tragödie

2005



Top: Rigoletto, 2004

Below: Jenufa, 2004

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